

ALL 14 SONGS FROM THE HIT ALBUM.
ARRANGED FOR PIANO, VOICE AND GUITAR.

ROBBIE WILLIAMS

LIVE AT KNEBWORTH



PARENTAL
ADVISORY
EXPLICIT LYRICS

LET ME ENTERTAIN YOU

Words & Music by Robbie Williams & Guy Chambers

$\text{♩} = 124$ F
Capo 1st fret

A \flat /F B \flat /F

1. Hell is gone and hea - ven's here, there's no - thing left for you to fear,
2. Life's too short for you to die so grab your - self an a - li - bi

B \flat /F F A \flat /F

shake your arse come ov - er here, hea - ven knows your mo - ther lied, now scream. mon cher. I'm a burn - ing ef - fi - gy - of Se - pa - rate your right from wrongs,

A \flat /F B \flat /F F

ev - 'ry - thing I used to be come and sing a dif - ferent song you're my rock of em - pa - thy the ket - tle's on so don't be long my dear. mon cher. So come on So come on

A^b/FB^b/F

3

popped a pill and fell a - sleep, the dew is wet but the grass is sweet my dear.

S

A^b/E^bB^b/D

Your mind gets burned with the ha - bits you've learned, but we're the ge - ne - ra - tion that's
He may be good he may be out - ta sight but he can't be here so come a -

F

got to be heard, you're tired of your tea - chers and your school's a drag you're
- round to - night here is the place where the feel - ing grows, you

B^b/D

F



To Coda ♪

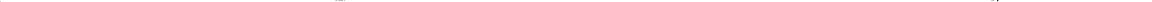
F



not going to end up like your mum and dad. So come on let me
got - ta get high be - fore you taste the lows. So come on



D.S. al Coda



en - ter - tain you,

⊕ *Coda* F_{ac}

A^b/F

B/F

1. F

2. F

F

A♭

Let me en - ter-tain

Bb

F

三

Play 4 times

Play 4 times

— you.

Come on, come on, come on, come on

Come on, come on, come on, come on,

B^bsus⁴/E^b



B^b/D



F



come on, come on,

LET LOVE BE YOUR ENERGY

Words & Music by Robbie Williams & Guy Chambers

♩ = 88

N.C.

1. Out of a mil - lion seeds on - ly the
2. Ev - 'ry tear that you cry will be re -

strong - est one breathes. You made a mi -
-placed when you die. Why don't you love

E^b

D^b

E^b

B^b

E^b

B^b

- ra - cle mo - ther,
your bro - ther?

I'll make a man out of me.
Are you out of your mind?

F[#]

/E

/D[#]

/D

F[#]

/E

Dad - dy, where's the sun gone from the sky?

con pedale

F[#]

/D[#]

/B

/E

/D[#]

/D

What did we do wrong, why did it die?

G[#]

B

N.C.

And all the grown - ups say is "Sor - ry kids, we got no re -
And if you've got no love for me then I'll say good -



8

- ply." }
- bye. }

If you're will - ing to change...



G flat major 7

the world, let love be your e -



-ner - gy -

I've got more than I need



G flat major 7/D flat



when your love shines down on me.

1. 2, 3.

N.C.



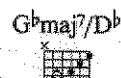
If you're will - ing to change the world,

G♭maj⁷



— let love be your e - ner - gy. I can't con - tain how I feel

A♭/C



To Coda



when your love shines down on me.

Fm⁷



(Let love be your energy)

(Let love be your energy)

(Let love be your energy)



Yeah!

Ooh.



G flat major 7

Well if you want it come and make a stance, so when it's in your hands people show me love.



G flat major 7/D flat

Well if you want it come and make a stance, so when it's in your hands people show me love.



D.S. al Coda

Coda



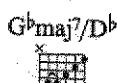
G♭maj⁷



(If you're will - ing to change.)



(I got more than I need.)



Repeat ad lib. to fade

(Ooh.)

WE WILL ROCK YOU

Words & Music by Brian May

$J=84$

N.C.

Play 3 times

N.C.

John - ny you're a poor man, big man, play - ing in the

street, gon - na be a big man some day. Blood on your face, big dis - grace,

kick - in' your can all ov - er the place. Sing-in' "We will, we will rock you."

8th

We will, we will rock you."

A⁵

I can't hear you!!

(8)

8th

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ME AND MY MONKEY

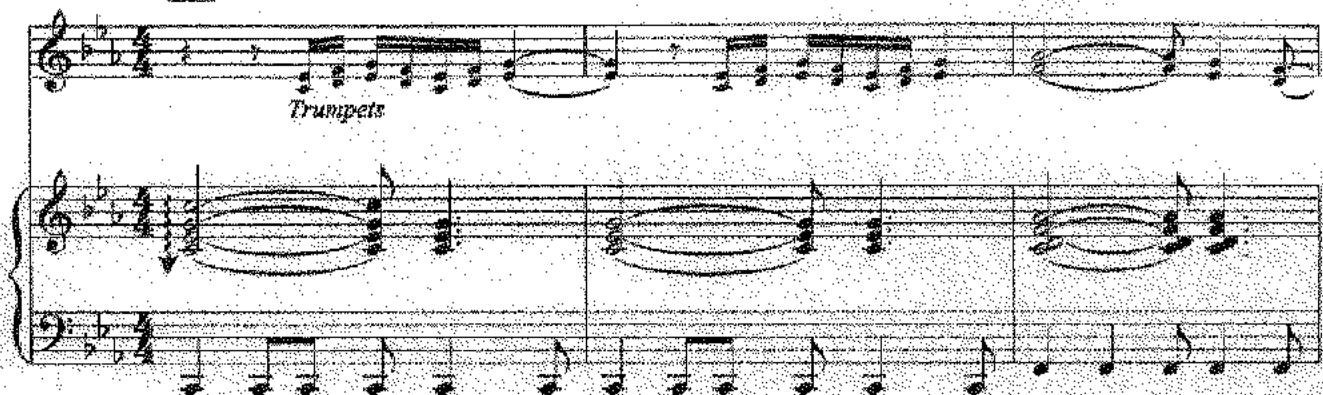
Words & Music by Robbie Williams & Guy Chambers

$\text{♩} = 124$

Cm

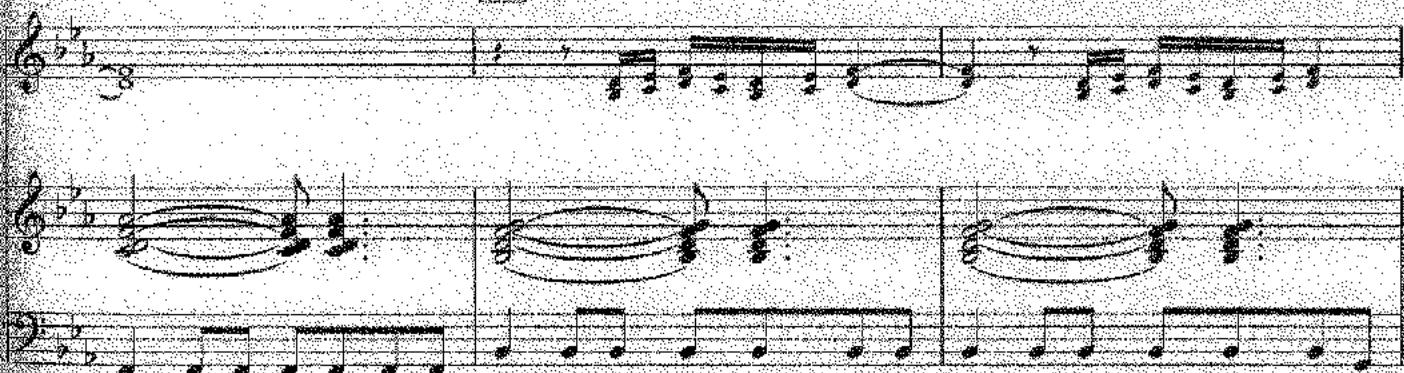

Fm⁶


Trumpets



B⁵



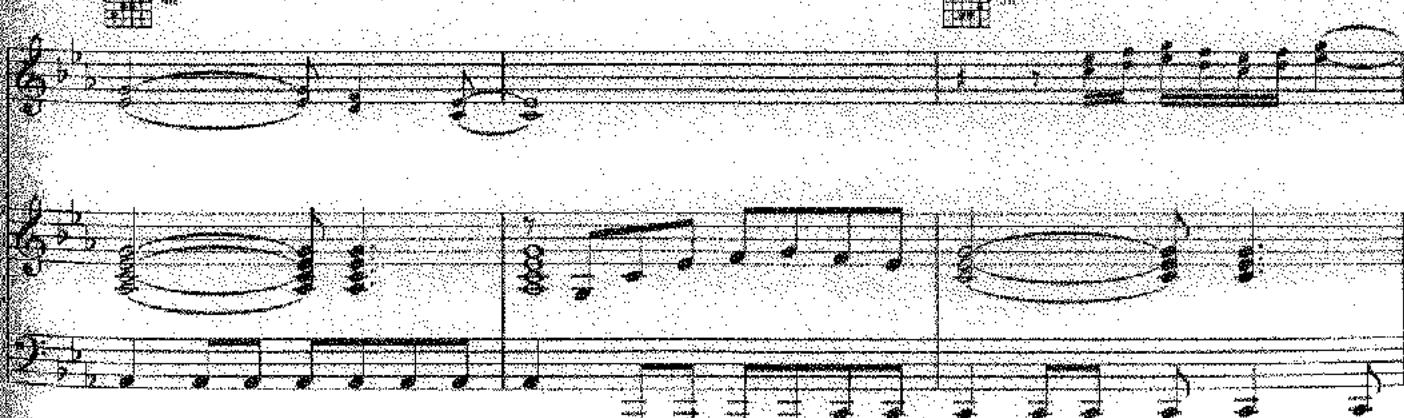


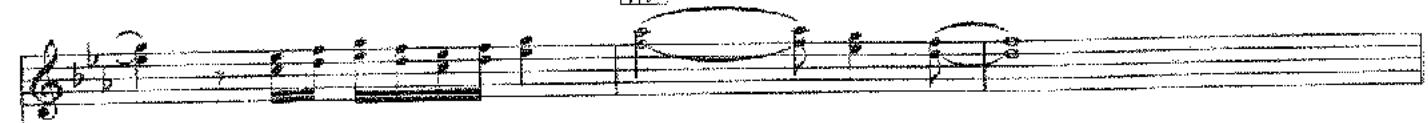
A⁷ maj



Cm





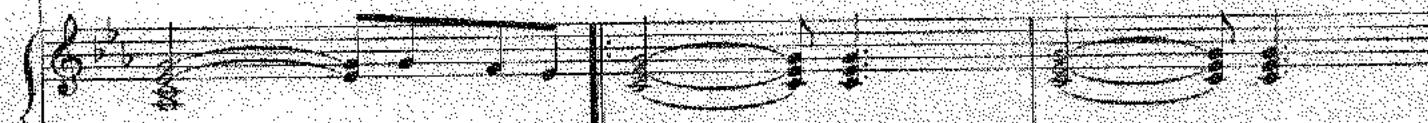
Fm⁶B⁵A⁵maj⁷

Cm



32

1. There was me and my mon - key and with his
 (2.) e - k - vs - tot, I hit the

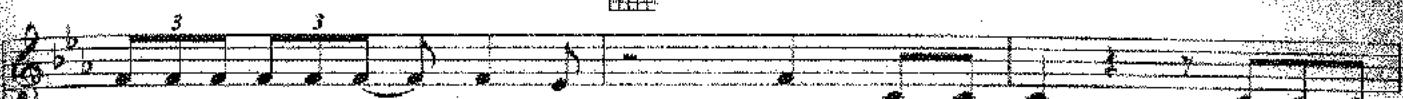
Fm⁶B⁶

— dun - ga - rees and roll - er blades, smok - ing fil - ter tips re - clain - ing in the pas - sen - ger
 thir - ty third floor. we had a room up top with the pa - no - ramic views.



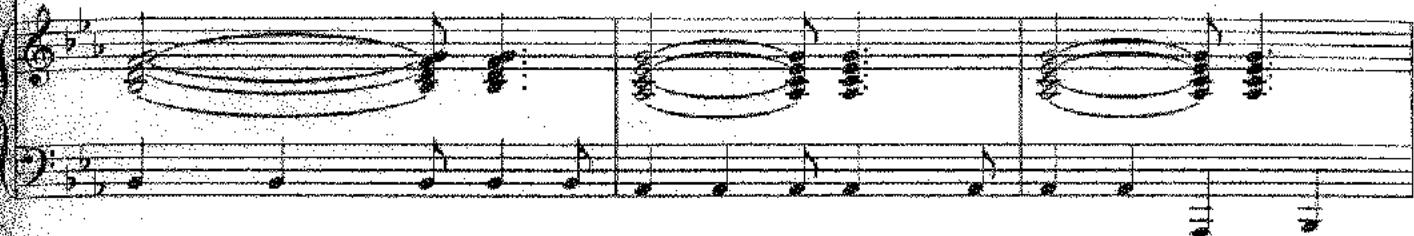
A^b maj

Tempo 46



Chev - ro - let
seen be - fore

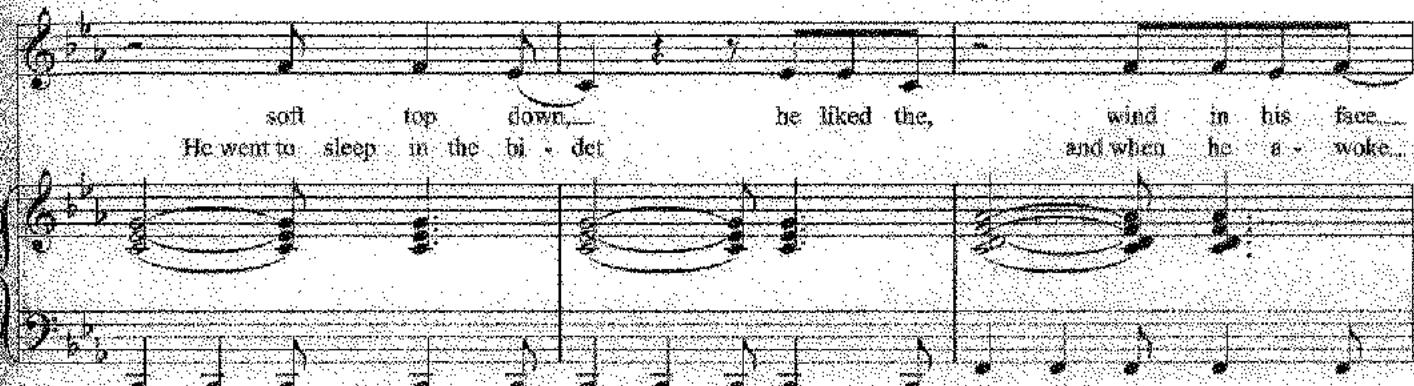
He had the,



Cm

Tempo 38

F#m⁶

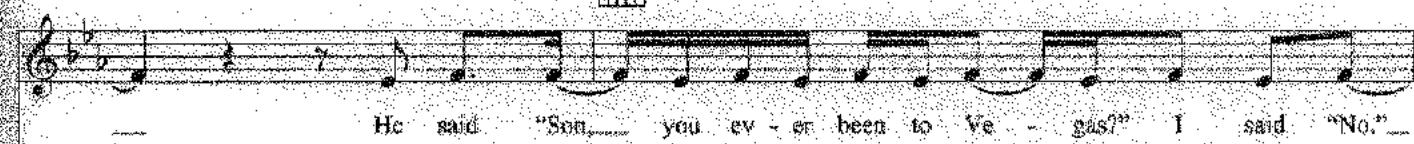


be liked the,

wind in his face

and when he a - woke

B^b6

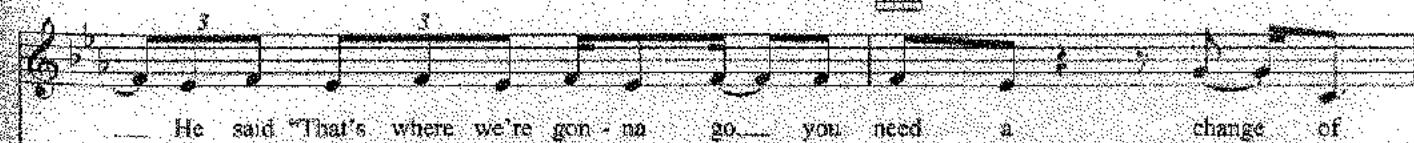


he ran his lit - tle mon - key fun - gers through yell -

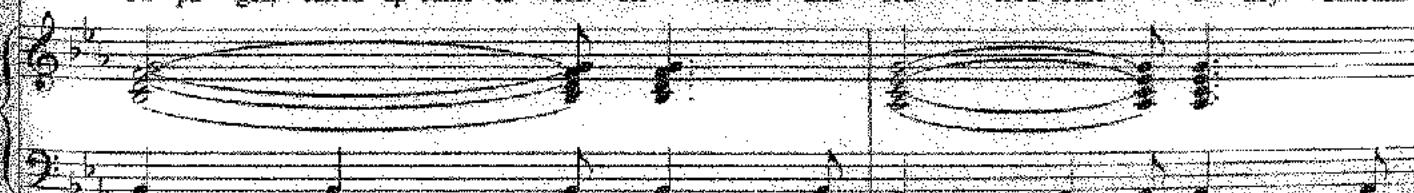


A^b maj

Tempo 48



He said "That's where we're gon - no go - you need a change of - now pa - ges, called up some es - cort ser - vices and ord - ered some o - key doke."



Cm
3E

pace."

And when we hit the strip with all the
For - ty min - utes la - ter

there came a

Fm⁶

wed - ding cha - pels and the ne - on signs he said "I
knock at the door. In walked this

Bb⁶

big left my wal - let in El Se - gon - do" and pro - ceed - ed to take
bad ass ba - boon in - to my bed - room with three

A⁴ maj

2^o only

Cm

two grand of mine
mon - key whores

"Hi My name is Sun -

Fin⁶

3

- shine, these are my girls.

Bb⁶

Lace my palm with sil - ver ba - by, and oh yesh, they'll

A¹ma⁷Gm⁷

rock your world."

We made tracks
SOL watched pay -Fin⁷to the Man da - lay Bay Ho - tel
per - view and po - lished my shoes and my gun.

Gm⁷
Tempo 30

3 3

Asked the bell boy if he'd take me
Was dig - gin' old Kurt Co - bain sing-ing and my
"bout

Bm⁷

Gm⁷
Tempo 30

mon - key as well...
li - thi - um

He looked in the pas - sen - ger seat of my
There came a knock at the door

car
and in walked

and with a smile

he said

"What's up?

Gm⁷
Tempo 30

"If your mon - key's got that kind of mo - key sir then we've
You'd bet - ter get your ass in here boy your mon-key's hav - ing too much

G⁷ 32 Cm 38

got a mon - key bed." Me and my mon-
 of a good time!" Me and my mon-

- key with a dream and a gun
 - key drove in search of the sun

B⁷ 32 A⁷ 38

I'm hop - ing my mon - key don't point that gun at a -
 Me and my mon - key don't point that gun at a -

Cm 38

- by - one. Me and my mon - key like Butch and
 - by - one. Me and my mon - key like

Fm⁶B⁶

the Sun - dance Kid.
Bil - ly the Kid.

Try - ing to un -

A³maj⁷

Tempo 48

1.

- der - stand why he did what he did, why he did what he did. 2. We got the

2.

C



what he did.

3. He got tick - ets to see Shee - na Bas - ton.

4. We went to play Black - Jack kept hit - ting

2^o onlyFm⁶B⁶

the mon - key was high -
twin - ty three

Said it was a burn - ing am -
Could - n't help but no - tie

-bi - tion to see her
 this Mex - i - can just
 be - fore he died...
 star - ing at me.

We left be - fore en - cores.
 Or was it my mon - key?
 I could - n't sit
 I could - n't be

still.
 Shee-na was a blast ba - by.
 It's not like you'd nev - er seen a mon-key in roller blades and

mon - key was ill
 dun - ga - rees be - fore.

Now don't test my

Fm⁷

pa - tience 'cause we're not a - bout to run...

Gm⁷Fm⁷

That's a bad ass mon - key boy and he's pack - ing a gun...

Gm⁷

"My name is Rod - ni - guez" he says.

Fm⁷Gm⁷

with death in his eye.

"I've been chas - ing you for a long time

G⁷
 36

a - mi - gos, and now your mon - key's— gon - na die?"—

Cm
 30

Me and my mon - key

Fm⁵

drove in search of the

B⁶

sun.

Now me and my mon - key, we don't wan-

A^bmaj
 45

- na kill no Mex - i - can but we've got

Cm

ten itch - y fin-

Pm⁶

- gers

one thing to de - clare

B⁶

6c

A^bmaj⁷

When the mon - key is high you do not stare, you do

Cm

3c

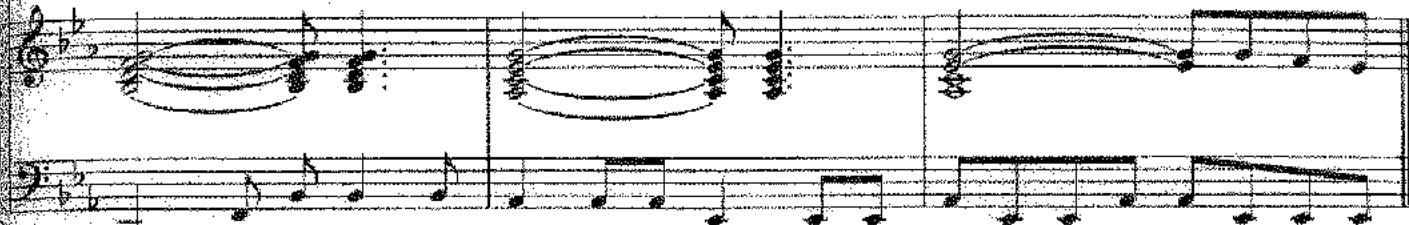
Trumpet solo ad lib.

not stare.

Pm⁵B²9

You do not stare

A^bmaj7
46

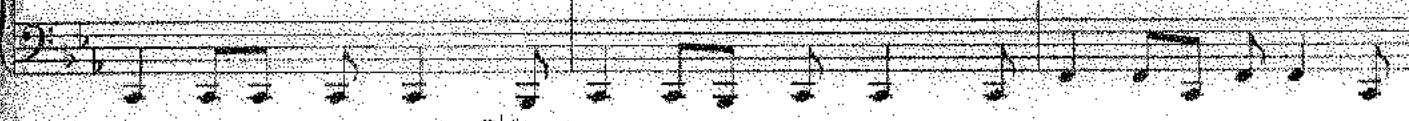


Cmaj
3rd

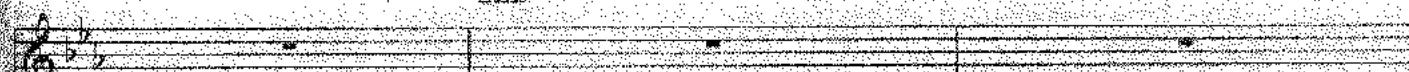
Emin
1st



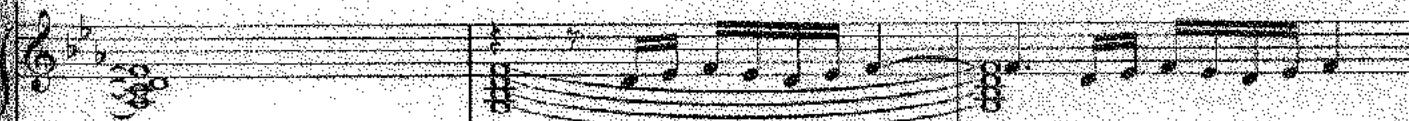
Looks like we got ourselves a Mexican stand-off here boy and I ain't about to run.



B^b 5th



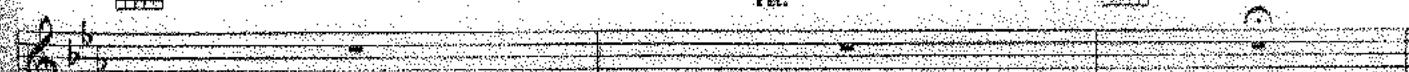
Put your gun down boy.



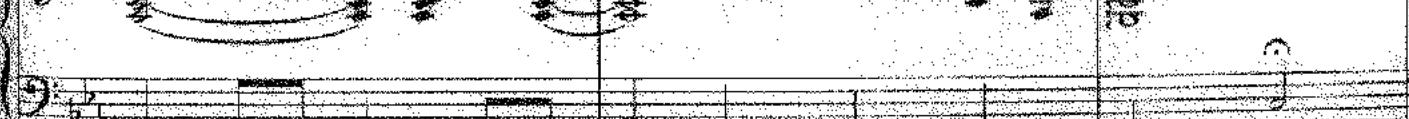
A^bmaj7
46

rit.

Cmaj
1st



How'd I get mixed up with this fuckin' monkey anyhow?



MONSOON

Words & Music by Robbie Williams & Guy Chambers

$\text{♩} = 100$

F



F

1. I've sung some songs that were lame, I've slept with girls on the game.
(2.) To all you Sha - ron's and Mi - chelle's with all your tales to sell,

Gm



I've got my Ca - tho - lic shame, Lord I'm in pur - ga - tory
save your meat mo - ney well, I'm glad that spend - ing a

C



B \flat



F



ba - sic - ally,
night with me

it's all come on top for me.
guar - an - teed you ce - le - bri - ty.

I was - n't me when we met, you have - n't lost my res - pect,
And I can't talk in a crowd, when I'm a - lone I'm too loud,

B^bmaj⁷/D
x 8f

I'm here to serve and pro - tect, what shade of in - -
you've done your dad - dy's proud. Thank you for keep - ing me

C¹³
x 8f C⁷
x 8f

B^b
x 8f F

- sa - ni - ty keeps lead - ing you back to me?
com - pa - ny, you've all been so nice to me.

So put your hands a - cross the wa - ter mush -

Gm⁹ 3fr

- room mon - soon,

C¹³ 8fr

C

B[♭] F

come soon.

1. F

2. Don't wan - na piss on your pa - rade, I'm here to make mo - ney and get laid.

Gm 3fr

C

Yeah I'm a star but I'll fade if you ain't stick- ing your knives in me, you will be ev-

2.

B^b F

A^b/E^b E^b

- en - tual - ly. Oh, Lor'

A^b/E^b E^b B^b/F F

I feel no - thing.

B^b/F F B^b/F F A^b/E^b E^b A^b/E^b E^b

I know much smart - er men

C C⁷ C^{sus4} C⁷ F

nev - er got this far. I've got so ma - ny re - grets,

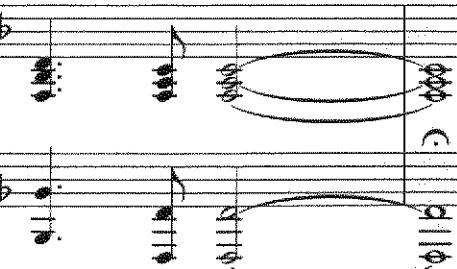


I smoked too many ci - gar - ettes. I've had more blondes than bru - nettes.



I'm not ex - pect - ing your sym - pa - thy, but it's all been too

much for me. So put your hands a - cross the wa



- ter mush - room, mon



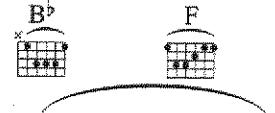
 - soon, come soon.



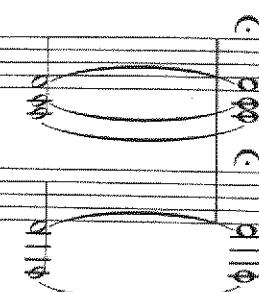
 So put your hands a - cross the wa - ter mush -



 - room, mon - soon,



 come soon.



COME UNDONE

Words & Music by Robbie Williams, Boots Ottestad, Ashley Hamilton & Daniel Pierre

$\text{♩} = 84$

B

E



RH 8

B Con pedale

E



1. So un - im - pressed but so in awe.
2. So rock and roll, so cor - p'rate suit.

Such a saint but such a
So damn ug - ly, so damn

whore.

cute.

So self a - ware, so full of
So well trained, so a - mi

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— shit.
- mal.

So in - de - ci - sive, so a - dam - ant
So need your love, so fuck you all.

I'm con - tem -
I'm not

d

F#



- pla - ting, think - ing a - bout_ think - ing.
scared of dy-ing I just don't want_____

It's so frust -
If I stopped

F#



- ra - ting, just get a - no - ther drink in. Watch me come un - done.
ly - ing I'd just dis - ap - point you. I come un - done.

B



They're sell - ing ra - zor blades_ and mir - rors in_ the street.

8
8^{pb}

Pray that when I'm com - ing down you'll be a - sleep...

If I ev - er hurt you your re - venge will be so sweet, be - cause I'm

scum and I'm your son. I come un - done.

I come un - done.

2.

B

A

So write a - no - ther bal - lad mix it on a Wednes - day.

E/G[#]

oo

B

Sell it on a Thurs - day, buy a yacht by Sat - ur - day, it's a love_____ song, a

A

love_____ song.

Do a - no - ther in - ter - view sing a bunch of lies.

E/G[#]

oo

F[#]

Tell a - bout ce - le - bri - ties that I des - pise and sing love_____ songs.. We sing

B

E^{sus2}
2fr

love____ songs, so sin - cere.

B

E

B

so sin - cere.

E^{sus2}
2fr

C[#]m⁷
4fr

E

They're sell - ing ra - zor blades and mir - rors in____ the street.



Pray that when I'm com - ing down you'll be a - sleep.



If I ev - er hurt you your re - venge will be so sweet, I come un - done...



— Be - cause I'm scum—

I'm your son—

You've gotta love my sad song, my



Repeat ad lib. to fade

I come un - done—
love song, my sad song, my love song, my sad song, my love song.

I've come un - done.

HOT FUDGE

Words & Music by Robbie Williams & Guy Chambers

$\text{♩} = 104$





1. Queen bitch, eat the rich, I'm on the sec - ond course to - day.
2. Take the piss, al - ways Eng - lish, God bless you Un - - cle Sam.
3. *Instrumental*



I'm not the first and I won't be the worst, she's
You got a cool gene pool and our win - ter is cruel, and God



done most of L. A.
knows I love to tan.

Can't find a vir - gin, I can
Mak - ing cents and dead



get you a sur - geon, twen - ty four hours a day.
Pre - si - dents, be - fore I could count to ten.

Call it 'Col - la -
With the



-gen Jean - ie,' you big lip mea - nie, I'm a - bout to be blown a - way.
na - tion be - hind me can't stop the Li - mey, she's on her back a - gain...



N.C.



Come on sing it! } Take me to the place where the
Come on sing it! }

To Coda ♫



sun - shine flows,

Oh, my Sun - set



Ro - de - o.

Hot fudge, here comes the judge. There's a
2° Just a

A^bm⁷

4fr

E^bm

6fr

green card in the way...

The Ho - ly Ghost and the whole East Coast are

G^b

G^bII

G^b

D^b

mov - ing to L. A.

And we've been

2^o Cause

dream - ing of this feel - ing since

A^bm⁷

4fr

G^b

D^b/F

nine - teen eigh - ty - eight.

Mo - ther,

things have got to change

E^bm

6fr

D^b/F

4fr

G^b

4fr

1. A^{b9}sus⁴

2. A^{b9}sus⁴

D^b

4fr

N.C.

I'm mov - ing to L. A. mov - ing to L. A. L. A. L. A.

Percussion



Oh, my____ Sun - set ro - de - o.



Hot fudge,



here comes the judge, there's just a green card in the way.

The



Ho - ly Ghost and the whole East Coast are mov - ing to L. A.

G^{b11} G^b D^b
  

'Cause we've been dream - ing of this feel - ing since

A^bm⁷ G^b
 

1.
 D^b/F

nine - teen eigh - ty - eight. Mo - ther, things have got to change

E^bm D^b/F G^b A^{b11}
   

2.
 D^b/F

E^bm⁷


I'm mov - ing to... things have got to change I'm

A^{b9sus4} D^b
 

A^bm⁷


mov - ing to L. A.



Mov - ing to L. A.



Keep on mov - ing, keep on mov - ing, keep on mov - ing to L. A.



L. A.

L. A.

Got - ta move in - to L. A.



Keep on mov - ing, keep on mov - ing on. Keep on



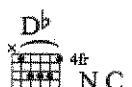
mov - ing, mov - ing on. Keep on mov - ing, mov - ing on. Keep on



mov - ing, keep on mov - ing on. Keep on mov - ing, keep on



mov - ing, keep on mov - ing, keep on mov - ing, keep on mov - ing on.



Keep on mov-ing a mo - mo-mo-mo yeah. Mo - mo - mo - mo mo and stop.

MR BOJANGLES

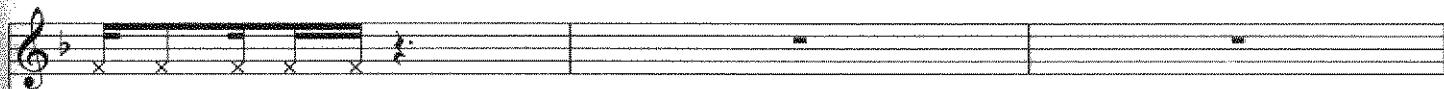
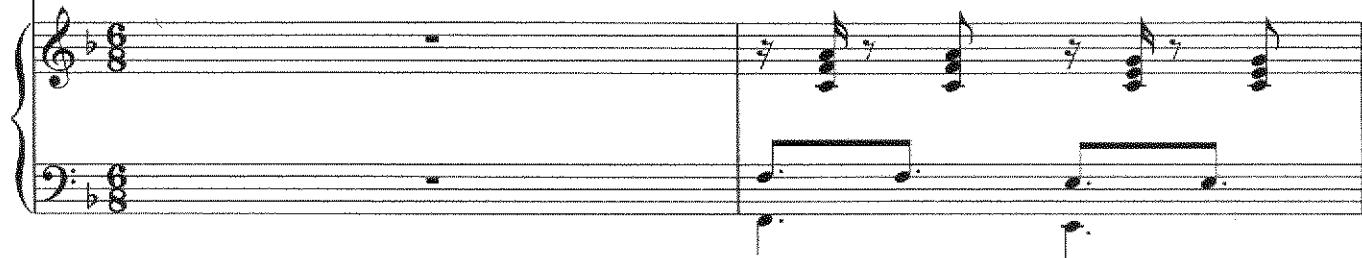
Words & Music by Jerry Jeff Walker

♩ = 86 □ = ♩ ♩

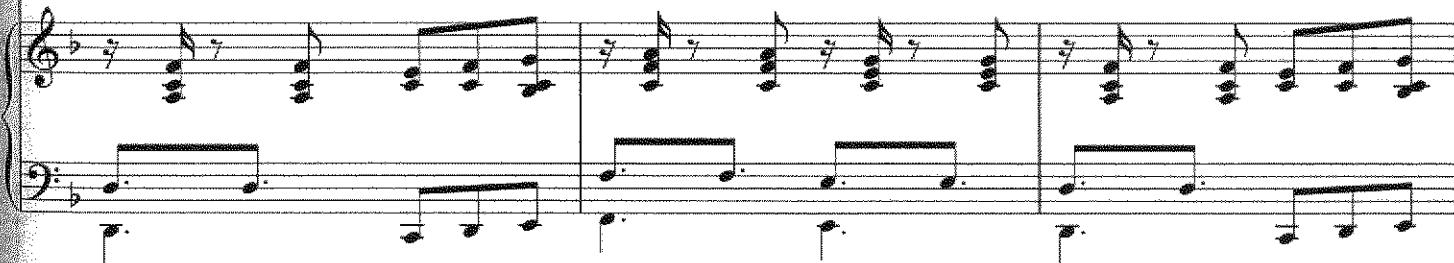
N.C.



Bo - jan - gle jan - gle, Bo - jan - gle jan - gle, Bo - jan - gle jan - gle, Bo - jan - gle jan - gle,

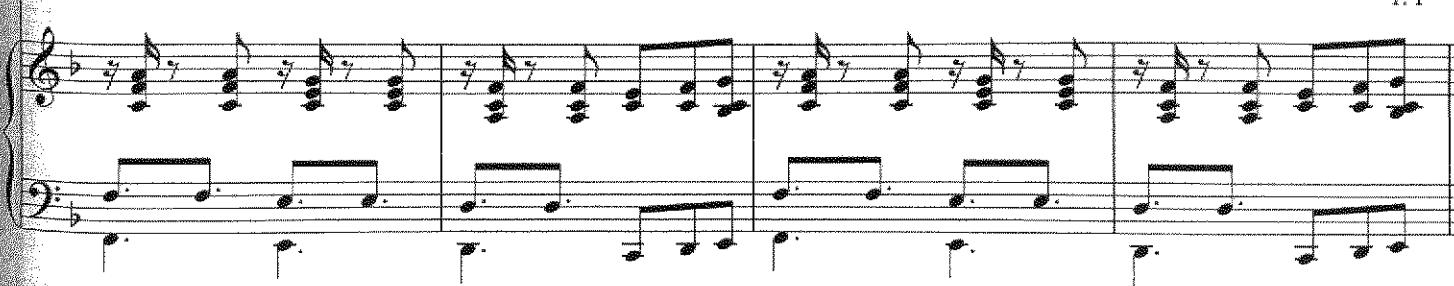


Bo - jan - gle jan - gle.

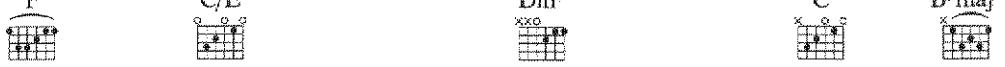


Whistle

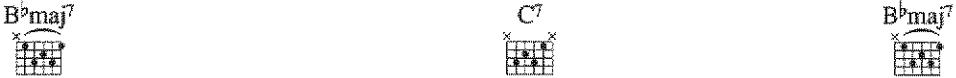
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F C/E Dm⁷ C B^bmaj⁷


knew a man, Bo - jan - gles, and he'll dance for you in worn -
 2. Told me of time he worked with, with min - strel shows, travel - ling through -


-out shoes. With sil - ver hair, a rag - ged shirt, bag - gy pants,
 -out the south. Spoke with tears for fif - teen years, how his, how his dog and he,


he would do the old soft shoe. He would jump
 they would tra - vel a - bout. But his


so high, jump so high, then he'd light - ly
 dog up and died, got up and died.


C⁷sus⁴



C⁷



And af - ter twen - ty touch down.
years he still grieves.

Am⁷  Dm  Dm/C  Bm^{7b5} 

shook his head.____ Oh, Lord,____ when he shook his head.____

C^{7sus4}  A⁷ 

I could swear I heard some - body saying "Please, please".

Dm⁷  C⁶  Dm⁷ 

That's Mis - ter Bo - jan - gles, call - ing Mis - ter Bo -

3

C⁶  Dm⁷  C 

-jan - gles. Mis - ter Bo - jan - gles come back and

1.

F C/E Dm⁷ F/C Faug/C#

dance, and dance, and dance, please dance.

2.

Dm C⁷ F C/E Dm⁷ C⁷

dance, please dance. Come back and dance again Mr. Bojangles.

Whistle

F C/E Dm⁷ C rit. F

C

SHE'S THE ONE

Words & Music by Karl Wallinger

L = 78



D

I. I was her, —



she was me, —
(Verses 3 & 4 see block lyrics)

we were one, —

we were free..

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E♭maj7  **Cm**  **F7** 

To Coda ♪

And if there's some-bo - dy call-ing me on, she's the one..

B♭  **E♭maj7**  **Cm** 

If there's some-bo - dy call - ing me on,

F7  **B♭**  **E♭maj7** 

she's the one. 2. We were young,

B♭  **E♭maj7**  **B♭** 

we were wrong. we were fine all a - long.

If there's some - bo - dy call - ing me on,
 she's the one.

When you get to where you wan-na go, and you know the things you wan-na know, you're

smil - - - ing.

When you said what you wan-na say and you



know the way you wan - na play, yeah.
2^o say

You'll be so high you'll be

2^o say



D. & al Coda

fly - - - - - ing.

2. Though the sea - - ing.

3. I was her, -

◊ Coda



If there's some - bo -



dy

call - ing me on, -

she's the one, -

 B⁷  Cm⁷  F⁷

If there's some-bo - dy call - ing me on, _____ she's the

 Gm  Eb  Cm⁷

one, yes, she's the one. _____ If there's some-bo - dy call-ing me on, _____

 F⁷  Gm  Abmaj⁹

she's the one, _____ she's the one. _____ If there's some-bo -

 Cm⁷  F⁷  Gm

- dy call-ing me on, _____ she's the one, _____ she's the

Sheet music for 'Somewhere Over the Rainbow' featuring vocal and piano parts. The vocal part is in E♭ major, and the piano part includes chords in E♭, Cm7, F, B♭, E♭maj7, B♭maj7, and B♭. The lyrics are as follows:

one. If there's some - bo - dy call - ing me on,
she's the one,
she's the one.

Verse 3:

Though the sea will be strong
I know we'll carry on
'Cos if there's somebody calling me on, she's the one
If there's somebody calling me on, she's the one.

Verse 4:

I was her, she was me
We were one, we were free
And if there's somebody calling me on *etc.*

KIDS

Words & Music by Robbie Williams & Guy Chambers

$J = 92$

Guitar tab and musical notation for the first line of the song. The guitar tab shows a power chord (E5) with a 'xxx' pick mark. The musical notation is in 4/4 time, major key, with a bass line below. The first measure ends with a repeat sign. The second measure begins with a power chord (G5) with a 'xxx 3fr' pick mark.

Guitar tab and musical notation for the second line of the song. The guitar tab shows a power chord (A5) with a 'xxx' pick mark. The musical notation is in 4/4 time, major key, with a bass line below. The first measure ends with a repeat sign. The second measure begins with a power chord (B5/F#) with a 'xx' pick mark.

Guitar tab and musical notation for the third line of the song. The guitar tab shows a power chord (E5) with a 'xxx' pick mark. The musical notation is in 4/4 time, major key, with a bass line below. The first measure ends with a repeat sign. The second measure begins with a power chord (A) with a 'xxx' pick mark.

Guitar tab and musical notation for the fourth line of the song. The guitar tab shows a power chord (E5) with a 'xxx' pick mark. The musical notation is in 4/4 time, major key, with a bass line below. The first measure ends with a repeat sign. The second measure begins with a power chord (A) with a 'xxx' pick mark.

E⁵  A 

KYLIE: ROBBIE:

1. Me no bub - bl e - tious, me smoke hea - vy tar.
 2. You've got a re - pu - ta - tion. Well I guess that can be ex - plored. You're

KYLIE: Me be groov - in' slow - ly where you are.
 danc - ing with the chair - man of the board. Take ride on my

ROBBIE: No - ti - fy your next of kin 'cause you're nev - er com - ing back.
 twelve cy - lin - der sym - pho - ny, but if you got o - ther plans.... The

KYLIE: I've been drop - ping beats since Back in Black.
 pur - pose of a wo - man is to love her man. And we'll

E5  A 

paint by num - bers till some - thing sticks... I

E5  A 

ROBBIE:
 don't mind do - in' it for the kids. So come on

E5  G6  Dsus² 

BOTH:
 jump on board, take a ride, yeah.

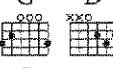
A5  B5  G  F#7 

(You'll be do - ing it al - right) Jump on board, feel the high.

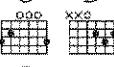
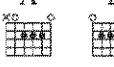




 yeah. _____ 'Cause the kids are al - right.


 I'm gon - na give it all of my lov - in', it's gon - na take up all of my love.

 I'm gon - na give it all of my lov - in', it's gon - na take up all of my love.




 KYLIE: ROBBIE: KYLIE:

Come down from the ceil - ing. I did - n't mean to get so high.. I could - n't

E  D  A 
 ROBBIE:
 do what I want - ed to do when my lips were dry. You

E  D  A⁷ 
 KYLIE:
 can't just up and leave me. I'm a sing - er in a band. Well

E  A 
 I like drum - mers ba - by, you're not my bag.

E⁵  G⁶  Dsus² 
 BOTH:
 Jump on board, take a ride, yeah





 (You'll be do - ing it al - right.) Jump on




 board feel the high, yeah...

1. 

 2. 


 'Cause the kids are al - right.

ROBBIE: 

 3

I'm an ho - na - ry Sean Con - ne - ry, born se - ven - ty four. There's on - ly one of me
 Press be ask - in' do I care for so - do - my? I don't know, yeah, pro - ba - bly.

NAN'S SONG

Words & Music by Robbie Williams

$\downarrow = 62$



C

A

1.

near, bring - ing hea - ven down here.
2° bring your

1. F.

D

Em⁹

Em⁷

D

A^{7sus4(add6)}

Em⁷

2. I miss your

2.

Bm

F#m⁷/A

You taught me kings and queens while

Gmaj⁷  Bm/F#  F#  Bm 

 strok - ing my hair... In my dark - est hour

F#m⁷/A  Gmaj⁷  Bm/F#  F# 

 I know you are there

Bm  F#m⁷/A  Gmaj⁷ 

 kneel - ing down be - side me, whis - per - ing my

Bm/F#  F#  G  D 

 prayer... Yes, there's a strange kind of light

ca - ress - ing me to - night... Pray si - lence my...

fear, she is near, bring - ing hea - ven down

here. The next time that we

meet I will bow_ at her feet.

G
o_{oo}

D
x_xo

C
x_xo_{oo}

And say was - n't life sweet. Then we'll pre - pare

A
x_xo_{oo}

to take hea - ven down there.

D
x_xo

A⁷sus⁴(add⁶)
x_xo_o

Em⁷
o_{oo}o_{oo}

D
x_xo

A⁷sus⁴(add⁶)
x_xo_o

Em⁹
o_{oo}o_{oo}

BETTER MAN

Words & Music by Robbie Williams & Guy Chambers

$\text{♩} = 80$

F#



F#sus⁴



F#



B5/F#



1. Send some - one to

F#



D#m



3

1. 3. love me, I need to rest in arms, I keep me
(2.) con - science, 'cause it's not my fault, I know I've

G[#]m⁷
4fr

C[#]
4fr

safe from harm... in pour - ing rain...
been taught to take the blame...

Give me end - less...
Rest as - sured my...

F[#]

D[#]m
6fr

— sum - mer, Lord I feel the cold, feel I'm
— an - gels will catch my tears, walk me

G[#]m⁷
4fr

C[#]
4fr

get - ting old be - fore my time.
out of here, I'm in pain.)

As my

G[#]m⁹
4fr

C[#]
4fr

soul heals the shame... I will grow...

F# 
 C#/E# 
 D#m 

through this pain. Lord I'm

G#m7  4fr
 C#  4fr C#sus4/2  4fr C#  4fr
 1. F#

do-ing all I can to be a bet-ter man.

2. B5/F# 
 F# 

2. Go ea - sy on my

A 
 Dmaj7 

Once you've found that lov - er you're home - ward bound, love is all

E⁶

F#m

A

— a - round,—

love is all a - round...

I know some have fall - en on sto-

Dmaj⁷

G#m⁷

D#m C#

D.S. al Coda

—ny ground,—

but love is all a - round...

3. Send some - one to

Φ *Coda*

F#

F#sus⁴

FEEL

Words & Music by Robbie Williams & Guy Chambers

♩ = 96

Dm



Am/D



F/D



G/D



Dm



Am/D



F/D



G/D



Dm



1. Come and hold my hand,
(2.) die

Am/C



A/C♯



I wan - na con - tact the liv - ing.
but I ain't keen on liv - ing ei - ther.

A7

Gm
3ft

Not sure I un - der - stand
Be - fore I fall in love

Dm/F
xx

A/E

I'm this role I've been giv - en.
I'm pre - par - ing to leave her.

A7

Dm

I sit and talk to God,
I scare my - self to death,

Am/C
xoo

A/C#

and he just laughs at my plans.
that's why I keep on run - ning.

A7

 My head speaks a lan - guage.
 be - fore I've ar - rived,
 Gm

Dm/F

 A/E

 A7

 I don't un - der - stand.
 I can see my - self com - ing. } I just wan - na

Bb

 F

 C

 feel real love, feel the home that I live in.

D

 Bb

 'Cause I got too much life run - ning through my veins.

D

F  C  1. 

 — go - ing to waste. 2. I don't wan - na

2. B  F 

 And I need to feel real love and a life ev - er af -

C  A/C#  Dm  Am/D 

 - ter. I can - not give it up.

F/D  G/D  Dm  Am/D  F/D  G/D 

Dm  Am  F  G  Dm  Am 

F  G  Dm  Am  F  G 

Dm  Am/E  F  G 

I just wan - na

B♭  F  C 

feel real love, feel the home that I live in.





I got too much love _____ running through my veins _____ to go to waste.



I just want to feel real love _____



and a life ev - er af - ter. _____

There's a hole in my soul,



you can see it in my face, it's a real big place. _____

A/C#
x x o oDm
x x oAm/D
x x o oF/D
x x o oG/D
x x o o

Dm
x x o

Am/D
x x o o

F/D
x x o o

G/D
x x o o

Come and hold my

hand,

I want to con - tact the

liv - ing.

Not sure I un - der - stand

F

G
ooDm
xxoAm/E
oo

F

G
ooo

this role I've been giv - en.

Not sure I un - der - stand

Dm
xxoAm
oo

F

G
oooDm
xxoAm
oo

Not sure I un - der - stand.

F

G
ooDm
xxoAm
oo

F

G
ooo

Not sure I un - der - stand.

Not sure I un - der - stand

Dm
xxoAm/E
oo

F

G
oooDm
xxo

ANGELS

Words & Music by Robbie Williams & Guy Chambers

$J=76$



Words & Music by Robbie Williams & Guy Chambers

Sheet music for 'ANGELS' by Robbie Williams & Guy Chambers. The score includes vocal and piano parts. The vocal part features lyrics and guitar chords indicated by diagrams above the staff. The piano part provides harmonic support. The score is in 4/4 time, key of E major, with a tempo of 76 BPM.

Chords and diagrams:

- Chord diagrams for E major: $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$
- Chord diagrams for A major: $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$
- Chord diagrams for $C^{\#}m/G^{\#}$: $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$
- Chord diagrams for $F^{\#}m^7$: $\begin{smallmatrix} \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \\ \bullet & \bullet & \bullet \end{smallmatrix}$

Lyrics and Chords:

I sit and wait does an an
Asus² A C[#]m/G[#] B
- gel con - tem - plate my fate?
And do they know
the pla - ces where we go, when we're grey and old?
'Cause I have been told that sal - va - tion lets their wings

C#m/G#

A

D

— un - fold.

So when I'm ly - ing in my bed thoughts

A/C#

A

E

D

A/C#

run - ning through my head

and I feel that love is dead.

I'm lov - ing an - gels in - stead.

E

S B

C#m

And through it all she of - fers me pro - tec - tion, a lot of love and af - fec-

A

Asus²

E

B

- tion whe - ther I'm right or wrong. And down the wa - ter - fall wher - ev - er it may take.

Asus²
x^o x^o

A C[#]m/A B
x^o x^o 4fr x^o

D
x^o

— with love—

And as the feel - ing grows—

she brings

A/C[#]
x^o x^o

A
x^o x^o

B
x^o x^o

Dadd⁹
x^o x^o

A/C[#]
x^o x^o

E
x^o x^o

D⁷ *al Coda*

flesh to my bones

and when love is dead

I'm lov-ing an - gels in - stead.

And through it all

① *Coda*

E
x^o x^o

Bm
x^o

F[#]m/A
x^o

E
x^o x^o

Bm
x^o

F[#]m/A
x^o

1. E

x^o x^o

2. E/G[#] B C[#]m

And through it all she of - fers me pro - tec - tion, a lot of love and af - fection whe - ther I'm right or wrong. And down the wa - ter - fall wher - ev - er it may take me, I know that life won't break me, when I come to call me, I'm lov - ing an - gels in - stead.

A Asus² B B

C[#]m A Asus² E/G[#]

F[#]m Dadd⁹ rit. A/C[#] E

98